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ABSTRACT

The purpose of this bulletin, one of a series designed to aid the social studies teacher, is to explain the use of sociodrama in the classroom. An eight-step procedure for development of the sociodrama is described. Purposes of sociodrama are discussed and three major types of sociodrama are identified: the life problem, the problem story, and the social issue. Areas of study in which sociodrama may be used are suggested: these include contemporary affairs, world history, and United States history among others. A summary defines sociodrama as a re-creation of a dilemma in human relations through spontaneous and faithful enactment of the roles with the accompanying feelings involved in the situation. Objectives for students to achieve in the process of participating in a sociodrama are enumerated. Three sections of a selected bibliography cover materials on the theory of sociodrama and role-playing, sociodrama in the elementary school, and sociodrama in the secondary school. Related documents are SO 005 979 through SO 006 000. (Author/KSM)

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How To Use Sociodrama

(Practical Exercises in Role-Interactio

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What Is a Sociodrama?

What is a sociodrama? A sociodrama is the "acting out" of a problem in social relations in which pupils spontaneously play roles in the same manner as persons involved in the real situation. By this means, problems in social relations become objects of study, students are helped to understand personalities in their human relations and to draw useful lessons from their analysis of a re-created experience.

Producing a Sociodrama

To produce a sociodrama the teacher-director should have in mind some fundamental elements of procedure. His or her function is to release spontaneous action that leads to the re-creation of life roles in certain social relations, and to the understanding and practice of desirable social roles. As the sociodrama develops, the teacher participates less and less and the students more and more. In helping the students to select their problem the teacher knows that it must be one which interests the pupils and which at the same time relates to a problem in human relations.

The procedure which follows suggests eight steps for development of the sociodrama.

1. *Recognition of a problem.* By accepting a problem in social relations as worthy of study, the class begins the development of a sociodrama. An easy way to accomplish this is to ask the pupils to name problems in social relations which they would like to have "solved," then select the one which is of interest to the largest number.[1]

Jennings did this effectively with a fifth-grade class in social studies by asking the children to name situations which bothered them.[2] In this instance, the most common was that of unnecessary errands at home. This is not a major social problem, of course, but it is typical of problems in social relations of fifth-grade children; and it serves to illustrate some major steps in the sociodrama. Many fifth-graders disliked making two successive trips to the store when one would do, but they did not fully understand the problem, nor what to do about it. Under the teacher's direction they were ready to re-create the problem situation, analyze it, and try to find a "solution."

2. *Identification of roles.* When talking about the problem, the class identifies the parts or roles taken by persons in the real life situation. Tensions in social relations are often created because persons do not understand the requirements of their role in a particular situation. Many do not stop to consider such elements as the actions and feelings of others and the effect of one upon the other. If roles in a situation can be identified and described with special reference to personal feelings and consequent actions of others, much can be learned.

Jennings fully realized the importance of the identification, the interrelationship of roles and associated feelings when she helped a fifth-grade class identify the roles in the errand problem. They were those of the thoughtless mother, annoyed daughter, and irritated father. She guided the class in the identification of the roles and in the description of actions and feelings appropriate to each typical role—not the role of a particular person.

She prepared for action by encouraging the children to imagine what the mother, father, and daughter would actually say and do in their problem situation. Needless

[1] Hendry, Charles E.; Lippitt, Ronald; and Zander, Alvin. "Reality Practice as Educational Method." *Psychodrama Monograph* No. 9. New York: Beacon House, 1947. To this fundamental article the writer owes much, especially for the suggestions for procedure.

[2] Jennings, Helen. "Sociodrama as an Educative Process." *Fostering Mental Health in Our Schools.* 1950 Yearbook. Washington, D. C.: Association for Supervision and Curriculum Development, a department of the National Education Association, 1950.

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to say, the fifth-grade class made a variety of suggestions. The discussion of the possible actions and feelings of the characters in the real situation became the "warm up" for the next step.

3. *Small group practice.* As a preliminary to more "formal" role playing a class may be divided into a number of small groups of two, three, or four pupils each. In each group every pupil can play a role. In this instance the roles may be those of the thoughtless mother, the annoyed daughter and the irritated father. This "practice" in small groups immediately involves *all* pupils in the exercise and encourages "retiring" pupils to use their talents and, in itself, can be of great value.

4. *Selecting role players.* After roles have been identified, characterized, and "practiced" in small groups, the class is ready for volunteers to enact the problem before the class. It is important not to force pupils to participate, for roles can be played freely only by those who wish to do so. Later, timid students may volunteer.

Before role playing starts the "actors" confer for a few minutes, without attempting to rehearse what is to be said. The conference serves primarily to permit each role player to make a statement of the position he or she is to take and to agree upon a setting for the action.

After identification of roles in the "errand" problem, Jennings asked for volunteers from which role players were selected.

A brief conference followed in which the players reviewed their roles and planned their setting which was to be the family living room. The drama would open with the daughter seated at a table reading a school book, the mother lazily turning the pages of a picture magazine, and the father buried in the sports page of the local newspaper.

5. *Role playing.* For the role playing itself, Jennings selected three fifth-grade volunteers to present a sociodrama of the errand problem before the class. Interest was good because the class had selected the problem, identified the nature of the roles, "practiced" the roles, and noted the feelings associated with the situation. It was necessary only for the teacher to direct attention to the nature of the different roles. A part of what was said follows:

Mother: I want you to go to the store for a loaf of bread and a bottle of milk.

Marilyn: (Looking up from notebook) Can't you wait for a little while?

Mother: I want you to go right now.

Marilyn: (Throwing down pencil) Oh, all right! (Leaves room)

Father: I can't stand the way she talks.

Mother: We'll just have to break her of the habit.

Marilyn: (Comes back) Here's your bread and milk.

Mother: Put them in the kitchen. (Marilyn puts them in the kitchen and starts to work again.)

Mother: Oh, I forgot, I want some Sunshine cleanser. (Marilyn sighs, goes out in a disgusted manner.)

All the class members saw that the daughter had a problem; that an unnecessary errand was an annoyance and that there was no good reason for it.

6. *Analysis of the role playing.* The sociodrama does not stop with the presentation of roles by the "actors." The whole class makes an analysis of what happened, the effectiveness of the role players as a group and individually, and the possibilities of a more telling portrayal of the problem. They also consider a "solution" presentation.

In this fifth-grade sociodrama there was an opportunity for each child to compare his "picture" of each role with the one portrayed. The teacher took advantage of this interest by asking, "How did the situation come out?" One said, "The mother got her way but nobody was pleased." The class also saw why no one was pleased. The teacher provided for expression of these "whys" by asking, "Can you think of anything that might cause the situation to be the way we saw it?" The class responded immediately with suggestions: "They (mothers) didn't get their memories trained." "Sometimes they feel like bothering you, I guess." "It's to find out if you like them!"

In this analysis the children perceived important aspects of faulty behavior in a life situation. They had acquired new social insights. They saw how people could show more consideration for others.

7. *Replaying of roles.* An analysis of a sociodrama sets the stage for replaying the roles, which can be done two ways: (1) an improved presentation of the problem situation, and (2) the enactment of a "solution." Replaying may be done by the same students in the same or different roles, or by a new cast. In this fifth-grade sociodrama, the analysis readily suggested a combination of roles which could solve the problem of conflict. Among the numerous suggestions was one that "she could ask if her mother needed anything at the store before she started on her homework."

After discussion of the various proposals, the class was ready for a re-enactment of the family scene to show reduced conflict over a simple daily problem. Three new volunteers enacted the solution thus:

Mother: I want you to go to the store. (Betty starts to make a list.)

Father: Get some lunch meat.

Betty: (Looking over mother's shoulder) Do you need some lettuce?

Mother: No, see if they have any salad dressing.

Father: I like Magic Whip mayonnaise if you can get a jar of it.

Betty: Okay. Do you want a cake for your lunch, Dad?

Father: Yes, and get some cookies.

The solution is simple indeed! But many children are not aware of it before the enactment of the "solution" sociodrama. They must learn ways of making role taking useful in daily life.

8. *Developing rules for the conduct of life.* Each sociodramatic production develops insight into the meaning of a specific kind of problem. Each class member who faces a simulated dilemma in human relations sees how a conflict of roles produces the dilemma, and endeavors to find a combination of roles which might lessen it. He develops an understanding of a way of behaving or a rule for the conduct of life which is approved by his fellow students. In this way, *ethical standards* are formed through a meeting of minds. This procedure is of the utmost significance in a democratic society where policy decisions are made through the adjustment of wills.[3]

After studying their own role playing Jennings' pupils saw that a polite inquiry with respect to parents' needs was a more acceptable way of behaving than hastily accepting first requests knowing an unpleasant extra errand would probably be necessary. A simple rule, indeed, for reducing family tensions!

Purposes of the Sociodrama

A sociodrama can re-create problems in ordinary daily living. It may also re-create problems of contemporary societies and even vital human issues of the past. The actions and feelings of people in situations near or remote, present or past, may be made real. And the situations can be studied as they are re-created.

The simple daily problems which may be role played are many. All ages are faced with problems in relations between parents and children and among siblings. Problems in boy-girl relations are legion. Certain personal problems not unique but common to a group lend themselves to sociodramatic treatment—shyness, social isolation, abnormal physical size, speech difficulty. How to choose an occupation, apply for a job, refuse a loan, or meet the difficulties facing an immigrant are also likely subjects.

Moreno, the founder of sociodrama, proposed its use for the study of contemporary conflicts, and it is in this area that role playing has been most successful as an educational instrument for adults. Moreno would apply it to race relations, capital-labor relations, and to many social problems. In the classroom, where sociodramas dealing with simple, personal problems are the most effective, contemporary social problems have proved to be workable when related to the immediate interests of pupils.

Some teachers have tried to extend the sociodramatic method to the more remote issues of contemporary life and of history. Here it becomes difficult because these events are often removed from the experiences and interests of students; consequently, the dilemma does not arouse the desired spontaneity. Experienced teachers, however, have reported some success in these areas, and sufficient information is now available to make the proper adaptation of sociodrama to many issues of modern and past societies.

Role playing is more than an exercise. It can be used to teach social skills and desirable attitudes, and to promote the learning of behavior patterns necessary for good citizenship as well as for individual success in social life. Among "traits" readily developed are social responsibility, loyalty, honesty, fairness, respect for personalities, leadership, followership, and ability to cooperate.

TABLE 1—DEMOCRATIC PROCESS AND ROLE PLAYING: A COMPARISON

Democratic Process	Role Playing
1. A dilemma is identified.	1. Recognition of a dilemma.
2. The dilemma is analyzed to show the precise nature of the issue.	2. The roles in the dilemma are identified and analyzed.
3. Full discussion of the dilemma by those concerned.	3. Role players simulate the conflict relationships of the dilemma.
4. A "decision" with respect to the dilemma agreed upon (by a majority).	4. A "decision" is adopted and role played for analysis.

[3]Reichenbach, Hans. *The Rise of Scientific Philosophy*. Berkeley: The University of California Press, 1952.

Table 1 presents some of the aims of American democratic education which the skillful teacher can accomplish by the use of role playing. Note the pairing off of educational objectives with certain features of the sociodrama.

The role playing or sociodramatic method can be compared to the democratic way of learning because it gives all class members a chance to participate in study, analysis and decision making with respect to a problem. Thus decisions are made in a manner similar to those used in the democratic process. Indeed, by bringing aspects of the process to life—by taking them beyond the mere words on a page—the sociodrama lives through personalities just as the life of a democracy goes on through interacting personalities.

Types of Sociodrama

Three major types of sociodrama can be identified: the life problem, the problem story, and the social issue.

1. *The life problem.* As has been pointed out, sociodrama works best in school when the dilemma chosen for study is close to the feelings of the class, when interest and participation is spontaneous. The teacher can obtain spontaneity by leading his pupils into a discussion of a problem that he has observed is causing difficulty among them. From there he might ask them for suggestions with respect to other problems in their lives. Jennings asked students to say what disturbed them most. Another teacher invited students to mention their "gripes" and selected the most frequently mentioned as a point of departure. Another indicated a general area of attention, permitting freedom of selection within the area.

Wood[4] began with this problem in honesty suggested by her students: George and Jim, aged nine, grabbed some candy in a grocery store and went out without paying for it. The groceryman saw them and called George's mother. When George and Jim arrived at George's home both mothers were waiting for them. With this as a setting students were asked what they thought took place at George's home.

In this manner the class introduced a problem in honesty. Two sociodramas followed: one in which George was given a good scolding by his mother and nothing else, and another in which he was required to go back to the store to pay for the candy. The class decided which solution was the better, and thus established a rule of conduct.

[4]Wood, Mildred W. "Role-Playing in Family Relationship Units." *Clearing House* 26: 469-71; April 1952.

2. *The problem story.* Since all problems of importance are not immediately related to student interest, lessons required by society may not be suggested and may therefore miss consideration. Sociodrama, as previously mentioned, can be used for the study of problems of society only when they are related by the teacher to the interests of the pupil. An ingenious way of accomplishing this society-child adjustment has been worked out by the Shaftels[5] and others. The Shaftels name it the "problem-story approach." Here the teacher presents a story which leads to a dilemma in social relationships of vital interest to society, but is written in terms which interest the class and lie within their range of experience. To repeat, the teacher selects a dilemma related to the needs of youth and the needs of society.

Among illustrations of the problem-story approach is one by Wood concerning Mr. and Mrs. Curfew and their children, Don aged 17 and Susan, 15½.[6] It goes something like this. The family is seated around the dinner table discussing plans for the evening and Don's and Susan's dates. The parents ask what time they expect to return home. What do you suppose is the nature of the conversation which follows, especially when you remember that the parents' names are Mr. and Mrs. Curfew?

Alpern relates an experience with role playing involving the dilemma faced by parents when their teenage son comes home drunk.[7] After the class had recognized the problem they decided to play two sociodramas: one in which the parents discussed alternative lines of action quietly with the son, and another in which the parents were very stern. The second demonstrated to the satisfaction of the class that sternness develops mutual antagonisms which increase the social distance between parents and erring youth.

After analyzing the presentations, the class easily grasped the relative effectiveness of the understanding parent versus the aggressive parent. In this plan a life problem of importance was brought before the class by the problem-story approach and, through role playing, an important lesson in human conduct was learned.

Grambs suggests using pictures to introduce the social problem.[8] One of her examples shows a youth standing in a courtroom before a judge. Behind him are his parents, and seated with bowed head, the arresting officer.

[5]Shaftel, George, and Shaftel, Fannie R. *Role-Playing the Problem Story.* New York: The National Conference of Christians and Jews, 1952.

[6]Wood, Mildred W. "The Use of Role Playing." *Practical Home Economics* 31: 12-13; November 1952.

[7]Alpern, Morton. "Role Playing: Misfires and Successes." *Clearing House* 26: 554-56; May 1952.

[8]Grambs, Jean D. *Focus on Choices Challenging Youth.* New York: The National Conference of Christians and Jews, 1954.

All persons in the picture are serious. On the back of the picture are problem questions. No answers are given. It is up to the class to work them out by means of discussion or sociodrama.

3. *The social issue.* As already stated, it is possible to adapt the problem-story approach to sociodramas dealing with vital social issues of the past or present, particularly if certain conditions are observed. Olicker lists the following conditions: (1) Great care must be taken in the presentation of the dilemma and in the selection of readings, films, pictures, or other resource information; (2) the problem must be within the range of comprehension of the students; (3) each student should study all of the roles involved so that he will be interested in the way they are played; (4) provision should be made for individual differences in the assignment of roles; and (5) considerable practice with sociodramas of the life problem and problem-story type should precede the attempt to introduce the more difficult social-issue type.[9]

It is not always necessary or desirable for sociodramatic work dealing with important affairs to portray the roles of senators, ambassadors, and others in positions of responsibility. The roles of the common man affected by the problem will be easier for many youths to understand, especially at first. The roles of the leaders can come later.

Obviously, the social issue cannot be "role played" until most members of the class have identified the roles and realized the significance of the situation. Text reading, special reading, lectures, interviews, discussion, film showings, even field trips may be necessary before many of the students will even want to dramatize a situation. Recognition that feelings and emotions play a part in discussing great issues is a prerequisite to good sociodrama.

At its best, sociodrama is not a substitute for all other methods of instruction—rather, it is one of many useful methods of instruction.

Uses of the Sociodrama

1. *In studying contemporary affairs.* While it is true as stated above that children need to have close, personal interest in problems, yet it is relatively easy to study contemporary issues sociodramatically, especially in high school where minds have already begun to mature.

Zabel suggested an issue related to the development of a local dam project.[10] The Federal Government had planned the construction of a certain dam to develop power, control floods, and store water for irrigation. Later it withdrew orders for the proposed construction to consider the request of a private power company to develop the project. The issue of whether Federal or private agencies should build the dam was being decided in the courts. High school students who lived nearby readily took part in an intense sociodramatic exercise.

It is possible to "role play" aspects of the capital-labor conflict.[11] To dramatize the problem it is necessary to identify and characterize the roles in the situation: that of a representative of a labor union, a representative of employers, the public, and others. The position of each with respect to the situation may be clearly outlined. After additional reading, roles may be tried out in small groups before volunteers are selected. The usual evaluation and replaying follow. As a final step a secret ballot may be taken to determine the majority view with respect to the issue between capital and labor.

In this way the simulation of a real life situation may be substituted for mere verbalism; consequently, the capital-labor controversy may come to life for the students.

Grambs and Kinney described the use of role playing to make vivid local debates over the size of farms in the California Central Valley Project, a government-financed irrigation project.[12] The roles were those of the small farmer who favored the proposed 160 acre limitation; the large farmer who opposed the limitation; and the veteran who was beginning to learn about the complexities of the problem. The discussion among role takers had the possibility of going in at least two directions: dwelling on the issues in a local dispute; or, taking up national issues with respect to federal-state relations. The class was drawn into an evaluation of the different positions as portrayed with special reference to what was said and the possible ways in which the positions could be represented.

There is no end to the possibilities for sociodramatic treatment of contemporary affairs. Others are: flexible vs. inflexible farm parity payments where representatives of pro and anti rigid-price-support groups can be portrayed; social security including the roles of spokesmen for those who would extend it, those who would curtail it, and those collecting it; and universal military training involving the roles of the professional military man.

[9]Olicker, Isidore I. Suggestions in a letter of June 5, 1954 are gratefully acknowledged.

[10]Zabel, Harvey J. Unpublished manuscript, 1954. Cited with permission.

[11]Zeleny, Leslie D. "New Directions in Educational Sociology and the Teaching of Sociology." *American Sociological Review* 13: 336-41; June 1948.

[12]Grambs, Jean D., and Kinney, Lucien B. "Sociodrama in High School Classes." *Social Education* 12:341-43; December 1948.

the nonprofessional patriot, and the representative of youth subject to training.

2. *In studying world history.* If contemporary social dilemmas can be replayed for analysis by high school students there is reason to believe that vital problems faced by persons in historical times can be brought to life too. And there are reports of good results. Kaminsky, for example, used sociodrama to make realistic the meaning of the French Revolution and the relationships among king, nobility, clergy, bourgeoisie, and peasants when the National Assembly met on the fateful night of August 4, 1789.

In this instance, the sociodrama did not begin until a careful analysis had been made of such roles as the chairman of the committee to investigate disturbances, a representative of the clergy who deplored the loss of faith among the people, a noble who called for unity among his peers, and a spokesman for the common people (Third Estate) who demanded immediate reforms. The settings were the meeting hall, lobby, and courtyard of the National Assembly building. Good student interest was evidenced by applause, disagreements, and other spirited activity.

In evaluating this sociodrama Kaminsky declared that the exercise, adapted from a TV program, "You Are There," contributed to an understanding of conflicting interests in the French Revolution and to the development of self-confidence and the ability to think when involved in a heated situation.[13]

Other examples of historical situations that might be clarified by using sociodramas are the conflicts in Rome at the time of the Gracchi; civil strife during the reign of Augustus; John Huss and the Reformation; King John and the signing of the Magna Carta; and the issues growing out of the findings of Charles Darwin. History is, in fact, replete with issues that lend themselves to sociodramatic treatment.

3. *In studying U. S. history.* The history of the United States has recorded many controversies which involve both the great and common people, and which make good material for role playing. For example, Reiman introduced to junior high school students the problem of the relationships between the cowboy and the farmer occasioned by the settling of the last frontier. In the role of a farmer Reiman went through the motions of developing a farm under the Homestead Act of the 1870's, then invited members of the class to help her plow, plant, construct fences, and otherwise develop the homestead. She included nonverbal students in roles best suited to their capabilities. Presently, a student accompanied by a group of volunteer cowboys drove cattle through the farmer's fences and over the fields. A battle ensued, and two cowboys were "killed." This dramatic scene involved physical action as well as the perception of a dilemma.

The scene shifted to the courtroom and students volunteered to portray judge, jury, prosecutor, and defendants. Following the trial, which the farmer won, many questions were raised: "Why did the cowboys trespass?" "Who had the legal right to the land?" "What finally happened to the cowboys?"

Reiman reported that sociodramatic treatment of a problem situation in American history "makes history a living experience, improves vocabulary and reading levels, and provides an opportunity to put what is learned into action."[14]

Weaver outlined a sociodramatic treatment of the Missouri Compromise in which the teacher presents in detail the controversy over whether Missouri should be admitted to the Union as slave or free state. Students indicate how representatives of the North and the South felt about the problem. When the issue becomes clear to the class and the nature of the positions in conflict stands out, the class is ready for a sociodrama.[15]

Among the numerous other possibilities for using sociodrama in American history are: the dispute of the Americans and the British in the immediate pre-Revolutionary days and after (1763-1789); the Great Debate over the provisions of the Constitution in 1787; the Marbury vs. Madison issue of 1803; the Dred Scott issue of 1857; the issues over secession in 1861; and the Roosevelt-Taft split of 1910. It should be remembered that the roles of "little men" with respect to vital issues may be as significant as those of "great men."

4. *Varied uses.* The possibilities for the use of the sociodrama are legion. Martin[16] points out that committee work can be substantially improved by role playing the roles of chairman, idea-getter, information-getter, griper, sitter, adjuster, summarizer, and so forth. This exercise may help different types of committee members "see" how others look at them and consequently tend to reduce the "negative influences in committee work." This same

[13]Kaminsky, Albert. " 'You Are There' in the Social Studies Classroom." *High Points* 36: 43-45; May 1954.

[14]This account is based on a letter of March 8, 1954 from Ruth R. Reiman describing a successful sociodrama in her class in Buffalo, New York. Indebtedness to Miss Reiman is gratefully acknowledged.

[15]Weaver, Bill E. Unpublished manuscript, 1954. Cited with permission.

[16]Martin, Charles P. Jr. "Role Playing in the Classroom." *Grade Teacher* 73:63; November, 1955.

procedure can be used to study the internal structure of many kinds of groups.

One of the most fertile articles giving general suggestions for the use of the sociodrama was written by Boyd.[17] Boyd points out that the experience of active participation in any good sociodrama contributes to development toward more social-emotional maturity because one learns how to put oneself in the position or role of the other and understand the feelings involved; thus one learns to understand the one defeated for public office, the member of a minority group, the unaccepted child, the displaced person, the enemy, and so forth. This experience may be expected to reduce prejudice, also. Furthermore, the role-playing experience not only enlarges the personality but it provides practice in social leadership in school groups and out of school peer groups. Sociodramatic treatment, says Boyd, may also be used to illuminate many kinds of youth problems like parent-child relations, boy-girl relationships and even such simple problems as using the phone, spending one's allowance, and other such problems.

Role playing may also be used in business training to teach selling,[18] in civics to teach realistically the enactment of a bill in Congress[19] and in teaching a student to become more personally effective in his occupation.[20] Truly, the uses of the sociodrama are many.

Summary

A sociodrama is a re-creation of a dilemma in human relations through spontaneous and faithful enactment of the roles with the accompanying feelings involved in the situation.

To guide pupils through a sociodrama they must be helped to do each of the following:

1. Recognize a problem in human relations which they feel is worthy of study.
2. Identify and describe the human roles which, in their interrelationships, make the situation a problem.
3. Provide for small group "practice."
4. Select willing role players.
5. Enact or play the roles in the problem situation.
6. Analyze the roles as played and the situation portrayed.
7. Replay the sociodrama to improve the interpretation of the social situation and/or to suggest a "solution" to the problem.
8. Build understandings for the conduct of life from the meanings made clear by the sociodrama, its analysis, and its replaying.

The sociodrama reduces the routine "coverage" of texts. It makes possible the analysis of life situations of immediate concern in the daily life of children and youth and, also, the re-creation for analysis some of the great social issues of our times and of the past. Over and above this, it enables students to gain skill in the way problems are solved in a democratic society. Finally, the sociodrama helps the student to think for himself and to make "discoveries" of his own in the area of social relations.

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III. Sociodrama in the High School

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NOTE: This *How To Do It* notebook series, designed for a loose-leaf binder, provides a practical and useful source of classroom techniques for social studies teachers. Elementary and secondary teachers alike will find them helpful. The titles now available in this series are: *How To Use a Motion Picture, How To Use a Textbook, How To Use Local History, How To Use a Bulletin Board, How To Use Daily Newspapers, How To Use Group Discussion, How To Use Recordings, How To Use Oral Reports, How To Locate Useful Government Publications, How To Conduct a Field Trip, How To Utilize Community Resources, How To Handle Controversial Issues, How To Introduce Maps and Globes, How To Use Multiple Books, How To Plan for Student Teaching, How To Study a Class, How To Use Sociodrama, How To Work with the Academically Talented in the Social Studies*, and *How To Develop Time and Chronological Concepts.*